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anthology which is not only particularly well adapted for use in American schools and colleges, but which compares favorably with works of a like nature published in France, and their book will rank as one of the noteworthy texts edited for school use in this country.

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*Molière, Le Bourgeois Gentilhomme*, edited with an Introduction and Notes by M. Levi. New York, H. Holt & Co., 1910.

In his edition of this most popular classic, Professor Levi has given us the benefit both of his wide knowledge of French literature and of his experience as a practical teacher, with the result that we have a text of the *Bourgeois Gentilhomme* exceedingly well-adapted to the needs of the colleges and high-schools of the country. As is imperative in presenting a play by Molière, the editor has based his edition on that of Despois and Mesnard in the *Collection des Grands Ecrivains*, but, as he states in his preface, he has frequently followed Vapereau's text. Thus he has preferred in general the stage directions, the division into scenes, and the readings of the edition of 1734. He has also changed the punctuation throughout, and has modernized the spelling. A comparison of Professor Levi's text with that of the *Grands Ecrivains* edition shows some forty-two differences in reading; and while in this matter Professor Levi has followed the usual custom, the writer would have preferred a text unchanged except for modernization of the spelling, and possibly the later form of the Turkish ceremony. The edition seems to be absolutely free from misprints.

Besides the text itself, there is an excellent introduction, containing a life of Molière, a discussion of his art, and notes on the characters and history of the play. Although comparatively brief, this introduction contains as much information as a college student needs in order to understand the literary position of the comedy, and more than he is likely to absorb. There are forty pages of notes in which attention is called to the usual

difficulties; references to proper names and occasionally to literary parallels are also given.

As stated above, the edition is carefully prepared and is well suited to the work of our schools and colleges, but the same may be said of two at least of the editions that preceded it. Professor Levi might have made his edition definitive and at the same time of unique value, by introducing into his notes a commentary on the manners and customs of the seventeenth century, a subject peculiarly important for a proper understanding of this comedy, yet too often neglected in its interpretation.

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*La Barraca*, novela por VICENTE BLASCO IBÁÑEZ. Edited, with introduction, notes and vocabulary, by HAYWARD KENISTON. New York: Holt & Co., 1910.

Teachers of Spanish will gladly welcome the addition of Blasco Ibáñez's *La Barraca* to the list of texts available for use in the class room. Mr. Keniston has done a real service in placing such a virile author within the reach of college students.

In general the text is well edited. The introduction is comprehensive and interesting, covering the life and work of Ibáñez briefly but sufficiently for the needs of the average student. It clearly shows his place among contemporary Spanish novelists and the effect of French influence on his thought and style. With but few exceptions (noted below) the notes are ample and clear, especially those giving Castilian phrases as translations of the Valencian dialect forms. However, notes 50, 1; 83, 20; 108, 30, are not likely to help the student to any appreciable extent. 7, 24 is not well expressed. 11, 8 informs us that *ya* "stands for a wink"; the explanation is picturesque but a perfectly literal translation is satisfactorily explained by the preceding sentence. *Amigos de muchas campanillas* (23, 6) may be colloquial, but is not "slang." In 54, 17 'it was not the thing to go' is just as intelligible and nearer the Spanish *no era cosa de ir*. Notes